

CAL 549
A "New Orthophonic"
High Fidelity Recording

**JIMMY
McPARTLAND
AND HIS
DIXIELANDERS**
**THAT
HAPPY
DIXIE-
LAND
JAZZ**

DARKTOWN STRUTTERS' BALL
FAREWELL BLUES
FIDGETY FEET
HIGH SOCIETY
MUSKRAT RAMBLE
ORIGINAL DIXIELAND ONE-STEP
SOUTH RAMPART ST. PARADE
THAT'S A-PLENTY
WAY DOWN YONDER IN NEW ORLEANS
WHEN THE SAINTS GO MARCHING IN

**RCA
CAMDEN**
A PRODUCT OF RADIO CORPORATION OF AMERICA
LONG PLAY 33½ RPM

SIDE 1 HIGH SOCIETY • THAT'S A-PLENTY • WAY DOWN YONDER IN NEW ORLEANS • MUSKRAT RAMBLE • WHEN THE SAINTS GO MARCHING IN

SIDE 2 DARKTOWN STRUTTERS' BALL • ORIGINAL DIXIELAND ONE-STEP • FIDGETY FEET • SOUTH RAMPART ST. PARADE • FAREWELL BLUES

THAT HAPPY DIXIELAND JAZZ

JIMMY McPARTLAND and His Dixielanders

One of the unchanging verities of jazz is the happy, bouncing spirit that lies at the heart of Dixieland. And the merriment and good humor in this special branch of jazz shines at its brightest in those tunes which have proved year in and year out to give the Dixieland musician the best opportunities to show off his personal flair.

In this collection is the very cream of the great Dixieland standards, played by musicians who have an uncommon mixture of experience in the field and imagination in exploring it. Added to this is a freshness and vitality provided by Dick Cary's arrangements.

Normally the word "arrangements" is never spoken in the presence of a Dixielander, but Cary is a unique musician in this respect. An unusually versatile performer who for the past two decades has been playing piano, trumpet, alto horn and almost anything else he could lay his hands on, Cary has developed a facility for writing arrangements in the Dixieland idiom which preserve the loose, improvisatory feeling that is expected of a good Dixie group and, at the same time, allow the musicians to develop ideas and approaches that lie beyond an every-man-for-himself ensemble. Notice, for example, the remarkable use he makes of the tuba on *High Society* and *That's A-Plenty* (and, while you're at it, notice the ease and smoothness with which Harvey Phillips gets around in these passages); or, as another aspect of Cary's creativity, hear how he has given added interest to the famous clarinet solo in *High Society* by scoring it for two clarinets (played by Bob Wilber and Ernie Caceres).

Jimmy McPartland, who has frequently been associated with Cary in the past, is an originator of

the Chicago variant of Dixieland which was evolved in the middle Twenties by those musicians who are remembered as "the Austin High School gang"—a group which originally included Jimmy and his brother Dick, Frank Teschemacher and Bud Freeman, and was later expanded to include such non-Austinites as Eddie Condon, Dave Tough and Joe Sullivan. On Bix Beiderbecke's recommendation, Jimmy replaced Beiderbecke in The Wolverines when Bix left to join Jean Goldkette's band and he has been one of the best exponents of the Beiderbecke style ever since. Besides playing a swinging trumpet, Jimmy also has an easy way with a vocal as demonstrated on *Way Down Yonder in New Orleans* and *When the Saints Go Marching In*.

The band that Jimmy leads in these pieces includes a close associate from his early days in Chicago, George Wettling, whose drumming has since become as firmly established in jazz as Dixieland itself. Both of Jimmy's reed men, Bob Wilber (tenor sax and clarinet) and Ernie Caceres (baritone sax and clarinet), worked with Dick Cary in a remarkable band which Bobby Hackett led during the middle Fifties at the Henry Hudson Hotel in New York—a band in which Cary's gift for broadening and enlivening the Dixieland repertory was given its first steady showcasing. Trombonist Cutty Cutshall cut his musical teeth in big swing bands (Jan Savitt and Benny Goodman) and has become one of the major Dixieland trombonists of this decade. Filling out the rhythm section with Wettling are the brilliant Harvey Phillips, a tuba player who is blazing new paths for his instrument, guitarist George Barnes, a Chicagoan of later generation than McPartland and Wettling, and bassist Joe Burriesce.

The sound they produce is unqualifiedly Dixieland, unqualifiedly happy and, guided by Dick Cary's arrangements, it comes out even a shade happier than you might expect by the addition of that quality basic to good jazz which Whitney Balliett, the *New Yorker's* perceptive jazz critic, has called "the sound of surprise."

Notes by FRANK TALMADGE

Recorded in RCA Victor's Studio A, New York City.
Recording Engineer: Ray Hall. Produced by Chick Crumpacker.

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RCA
CAMDEN

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THAT HAPPY DIXIELAND JAZZ

- 1-HIGH SOCIETY (Steele-Melrose)
- 2-THAT'S A-PLENTY (Pollack-Gilbert)

CAL
549

1
"NEW
ORTHOPHONIC"
HIGH FIDELITY

- 3-WAY DOWN YONDER IN NEW ORLEANS
(Creamer-Layton)
- 4-MUSKRAT RAMBLE (Edward Ory)
- 5-WHEN THE SAINTS GO MARCHING IN
(Traditional)

Jimmy McPartland
and his Dixielanders

K3PP-3870

LONG 33 $\frac{1}{3}$ PLAY

RCA
CAMDEN

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THAT HAPPY DIXIELAND JAZZ

- 1-DARKTOWN STRUTTERS' BALL
(Brooks)
- 2-ORIGINAL DIXIELAND ONE-STEP
(La Rocca)

CAL
549

2

"NEW
ORTHOPHONIC"
HIGH FIDELITY

- 3-FIDGETY FEET (La Rocca-Shields)
- 4-SOUTH RAMPART ST. PARADE
(Bauduc-Haggart)
- 5-FAREWELL BLUES
(Schoebel-Mares-Rappolo)

Jimmy McPartland
and his Dixielanders

K3PP-3871

LONG 33 $\frac{1}{3}$ PLAY